

FACULTY OF MUSIC UNIVERSITY OF TORONTO

**CONCERT BAND  
and  
CHAMBER WINDS**

Stephen Chenette, conductor  
Melvin Berman, conductor

***CANADIAN  
WIND  
MUSIC***



**Saturday, January 23, 1993  
8 pm  
MacMillan Theatre**

## **PROGRAM**

### **Concert Band**

Fanfare of Pride and Joy  
for Twelve Trumpets and Band

Tibor Polgar  
(b. 1907)

Caracole  
(premier performance)

Lynne Smyth

Epitaphium  
"The Struggle with Faith"

J. Scott Irvine

### **The Chamber Winds**

Out of the Blues

John Weinzwieg  
(b. 1913)

- I Deep Blues
- II Raging Blues
- III Meditation Blues (1)
- IV Jumpin' Blues
- V Meditation Blues (2)
- VI All Together Blues

## **.. INTERMISSION ..**

Elastic Band Studies  
in Four Movements

John Beckwith  
(b. 1927)

Romantic Variations

Morley Calvert  
(1928-1991)

Prologue and Dramatic Music  
for Winds and Percussion

Donald Coakley



## PROGRAMME NOTES

### **Fanfare of Pride and Joy**

**Tibor Polgar**

Tibor Polgar was born in Budapest in 1907 and graduated from the Liszt Academy of Music, where he studied with Zoltan Kodaly. For twenty-five years, he was head of music with the Hungarian Radio and conductor of its symphony orchestra. Mr. Polgar is a prolific composer whose works include operas, radio and film scores, chamber music, and vocal, orchestral, and solo compositions. He was a member of the University of Toronto's Opera Department and Canadian Opera Company music staff for a number of years. *Fanfare of Pride and Joy* was given its first performance by the Toronto Wind Symphony conducted by Stephen Chenete, in January, 1983. Near the end, there is a brief quotation from *Oh Canada*.. For performances by American bands, there is an alternative ending which quotes The Star-Spangled Banner.

### **Caracole**

**Lynne Smyth**

*Caracole* is a dance term meaning "a turning or capering movement". The short, dancing motives in this little character piece continuously turn about and play with direction. This piece was written for the Concert Band, under Stephen Chenette, in conjunction with the 'student composer in residence' program inaugurated in 1992.

Lynne Smyth recently received a Bachelor's of Music from the University of Toronto, is currently doing graduate work at the University of Oregon and is participating in the Pacific Rim Gamelan, a composing ensemble that does collaborative work with the University's Department of Dance.

### **Epitaphium**

**J. Scott Irvine**

*The Struggle with Faith* was commissioned in 1986 by the Ontario Arts Council for the Alliance of Canadian New Music Projects and has since been performed across Canada. The intention was to write a work that contained a variety of contemporary performing techniques that were within the technical grasp of young players. Mr. Irvine writes:

"The composition is dedicated to the memory of my grandmother, Mary Jane Clark (1896-1986). It is of a personal nature, but in today's climate the struggle could be expanded to include our current political situation: We live in a city that has three city halls but no opera house, a province that allows gambling casinos to open but art galleries to close, and a country that not only taxes books, but requires its artists and musicians to be tax collectors."

Scott Irvine is a graduate of University of Toronto's Faculty of Music and is active as a composer and tuba player. His works have been played across Canada and have been recorded for broadcast by the CBC and CJRT. Most recently, he composed music for a children's album featuring Leo McKern and the Hannaford Street Silver Band.

## **Out of the Blues**

**John Weinzwieg**

Born in Toronto, he began composing at sixteen, and pursued advanced music studies at the University of Toronto and the Eastman School of Music. A founder of the Canadian League of Composers in 1951, he became its first president. His teaching career extended from 1939 until his retirement from the University in 1978 as Professor Emeritus. As a teacher, he guided a generation of gifted young composers, including Harry Freedman, R. Murray Schafer, Norma Beecroft, David Jaeger and Phil Nimmons, to name but a few.

Since his retirement, he has continued to maintain a steady production of new works. For his contributions to music in Canada he was awarded the Order of Canada (1974) and the Canada Council Molson Prize (1981).

*Out of the Blues* is his third composition for the large wind medium. The influence of the jazz-blues inflections in his music can be traced as far back as the Bassoon Divertimento (1960) and has touched almost all his compositions since. It captures the spirit and rhythm of the many moods of the blues in a sequence of six movements. *Out of the Blues* was commissioned by the University of Toronto with a grant from the Ontario Arts Council and was first performed in 1982 by the University of Toronto Wind Symphony conducted by Stephen Chenette.

## **Elastic Band Studies**

**John Beckwith**

He is a Professor Emeritus of composition, and former Dean at the Faculty of Music. Elastic Band Studies was written to provide young musicians with an introduction to contemporary compositional techniques. Professor Beckwith has provided the following comments:



"The title derives from one of the many anecdoters-most of them surely spurious-about the English conductor Sir Thomas Beecham. He is supposed to have remarked exasperatedly during rehearsal to a noted soloist, a soprano, whose wayward rhythmic sense made her difficult to follow: "Madame, this is a symphonic orchestra-not an elastic band!"

"The first Study is spatial, with several different musical activities set in motion simultaneously-including different entrance-processions for two instrumental groups. In the second Study the clarinets are silent, while the rest of the band engage in a dialogue of "discussion" and (at two points) are asked to improvise briefly on given pitches. In the third study, each clarinet plays the same tune in his/her own fashion and speed, making an informal multi-voiced "round" against which other groups interject more structured ideas. The fourth and final Study is precisely noted; it finds its 'elastic' aspect in the always-variable quantities of quick repeated notes which make up its jagged phrases."

## **Romantic Variations**

**Morley Calvert**

He was born in Brantford, Ontario and conducted bands in high schools, McGill University, and the Salvation Army. He was president of the Quebec Music Education Association, and the Ontario Chapter of the Canadian Band Association. His compositions for band and brass ensemble have been performed and recorded worldwide. *Romantic Variations* was commissioned by the Youth Band of Ontario in 1976.

## **Prologue and Dramatic Music**

**Donald Coakley**

A native of Cambridge, Ontario, he holds degrees from the Crane School of Music, State University of New York, Temple University, and the Philadelphia Conservatory of Music. Upon completion of his graduate work, Mr. Coakley became Director of Bands at Cardinal Dougherty High School in Philadelphia, and later joined the School of Music at Temple University. He is presently Assistant Co-ordinator of Music in Scarborough. The composition is divided into two sections. The first a slow, brief prelude; the second, two fast sections bisected by a aleatoric conception.

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The compositions by Weinzwieg, Polgar, Beckwith and Coakley on this concert were performed by the University of Toronto Wind Symphony, conducted by Stephen Chenette, at the 1987 National Conference of the College Band Directors National Association in Evanston, Illinois. This was the first appearance by a Canadian band at a CBDNA conference. The concert was released on cassette by Crest Records.

## TONIGHT'S CONDUCTORS

Professor **MELVIN BERMAN** has performed under the batons of such distinguished conductors as Charles Munch, Pierre Monteux, Georg Solti, John Barbirolli, and Sir Thomas Beecham. He held the position of principal oboe with the Montreal Symphony Orchestra for more than fifteen years, and taught at both McGill University and the Conservatoire de musique du Quebec. Prior to that, he performed as principal oboe with the Hartford Symphony Orchestra, New Orleans Philharmonic, Boston Pops, and Ballet Theatre of New York. Mr. Berman was a founding member of the Baroque Trio of Montreal and Pro Arte Woodwind Quintet, and has been a faculty member of the Inter-Provincial Music Camp and National Youth Orchestra. He has recorded more than fifteen albums on the Vox, RCA, CBC, Orion, Berandol and Octagon labels, and has made two award-winning films, *The Oboe Reed* and the *Oboe*. His articles have appeared in the *Double Reed Journal* and *Fugue Magazine* and, in addition, he has published several chamber music works and a transcription for winds of the Marcello *Oboe Concerto*. Canadian Scholars Press Inc. recently issued a third printing of his book *The Art of Oboe Reed Making*.

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**STEPHEN CHENETTE** became a professor at the Faculty of Music in 1972. In addition to teaching trumpet, orchestral repertoire for winds, and brass chamber music, he serves as a conductor of the Concert Band, Wind Symphony and Brass Choir.

After graduating from the Curtis Institute of Music, he performed for sixteen years in major symphony orchestras, holding the position of principal trumpet with the Minnesota Orchestra, Boston Pops, St. Paul Chamber Orchestra, and Denver Symphony. He has studied conducting with Leonard Bernstein, Frederick Fennell, Hans Swarowsky, Richard Lert, Jean Morel, George Trautwein, and William R. Smith. He is on the Board of Directors of the International Trumpet Guild.



## University of Toronto Concert Band

### Flute

Beth-Anne Aselstyne  
Michelle Bird  
Holley Durant  
Tamara Fisher  
Chia-Ling Li  
Flora Lim  
Kim Morris  
Sandra-Jean Price  
Trevor Rines  
Elizabeth Rutledge  
Kimberly Schemeit  
Abby Smallwood  
Tracy Wilkins

### Saxophone

Dale Chapman (alto)  
Catherine Finley (alto)  
Graham Martin (baritone)  
Christine Moroz (tenor)

### Euphonium

Jennifer Ostovich  
Michael Stayner

### Horn

Marilyn Genovese  
Jason LeRoux  
Connie So  
Christopher Whitehead

### Piano

Katherine Harhay

### Clarinet

Leah Cabardo  
Greg Emerson  
Katherine Harhay  
John Harrison  
Sandy Jeronimo  
Nicole Landis  
Shanda Lee  
Stephen Mangos  
Graham Martin (contra)  
Patrick Okens  
Veronica Sherk  
Andrew Thompson  
Mark Vining

### Trumpet

David Amaral  
Evelyne Burke  
Andrew Chung  
Brian Cram  
Mary Lou Di Tacchio  
Paul Dudley  
Dean Goddard  
Monika McNamara  
Paul Noble-Gresty  
Alison Stewart  
Caterina Tantillo  
Stacey Wright

### Percussion

Colin Clarke  
Joseph Cullen  
Christine Huang  
Ryan Scott  
Thomas Brett  
Che-Ming Tsai

### Piccolo

Elizabeth Rutledge

### Bass Clarinet

Robert Carli  
Christina Leeds

### Oboe

Kristen La Pointe  
Florence Wu

### Basoon

Alison Evans

### Tuba

Andrew Burt  
Grant Cowan  
Kristen Trace

### Trombone

Matthew Bartha  
Blair Dewan  
Israel Harriott  
Darren Jukes  
Peter Shirer

### String Bass

Mike McClennan  
Chad Wenzel



## Chamber Winds

Flute 1: Flora Lim  
2: Michelle Bird  
Clarinet 1: Shanda Lee  
2: Sandy Jeronimo  
3: John Harrison  
4: Greg Emerson  
Trumpet 1: Monika McNamara  
Alison Stewart  
Horn: Marilyn Genovese  
Trombone: Blair Dewan  
Euphonium: Jennifer Ostrovich  
Tuba: Kristen Trace  
Percussion 1: Che-Ming Tsai  
2: Ryan Scott

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...Upcoming Event...

## **10 Octaves!**

John Weinzweig is celebrating his 80th Birthday  
Come and join the party on Thursday, March 11  
at Walter Hall

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